(3)

JAZZ INFORMATION

JOHNNY DODDS

1892 - 1940

AUG. 23, 1940

15 CENTS

TWO OF THE FINEST RECORDS OF A GREAT

New Orleans Clarinet

JOHNNY DODDS

UHCA 15-16 LOUIS ARMSTRONG'S NEW ORLEANS WANDERERS, Gate Mouth & Perdido Street Blues.

Personnel of the group consists of George Mitchell, cornet; Johnny Dodds, clarinet; Kid Ory, trombone; Lillian Armstrong, piano; Johnny St. Cyr, banjo; Baby Dodds, drums. Platter was electrically recorded in 1927 by the Columbia Phonograph Company, and repressed and issued in New York, August 1937, for members of the UHCA. George Mitchell's cornet passages on this disc reflect the influence of the early Louis Armstrong technique. The disc is distinguished by the fine solos of Johnny Dodds and Kid Ory. $1.00 postpaid.

UHCA 59-60 LOUIS ARMSTRONG AND HIS HOT SEVEN, Potato Head Blues & Put 'Em Down Blues.

Playing in this group were Louis Armstrong, trumpet and vocal; Johnny Dodds, clarinet; Kid Ory, trombone; Lillian Armstrong, piano; Johnny St. Cyr, banjo; Edward Garland, bass; Baby Dodds, drums. Electrically recorded for the Okeh Phonograph Company in 1927-28, and repressed and issued in New York, February 1939, for members of the UHCA. The first title, many critics' favorite Armstrong record, features an excellent solo by Johnny Dodds. $1.00 postpaid.

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JAZZ INFORMATION

VOLUME II, NUMBER 3 AUGUST 23, 1940

JOHNNY DODDS IS DEAD

The New Orleans clarinet player Johnny Dodds, a beloved citizen of Chicago for the past twenty years, died suddenly in that city on August 8th, of cerebral hemorrhage and heart failure. He had suffered a previous stroke more than a year ago. A short biography of Dodds, and an appreciation of his playing, appear elsewhere in this issue.

JOHNNY DODDS: 1940

Photo from Mary Karoley

For the information and photographs used in compiling this memorial we are indebted to Pop Foster, Zutty Singleton, George Hoefer, Jr., Mary Karoley and Wesley M. Neff.

PICOU, "BIG EYE" LOUIS, AND KID RENA RECORDED BY BROUN

New Orleans, August 21. -- Heywood Hale Broun left for New York last night with eight master recordings of original New Orleans jazz, waxed yesterday after a week spent in assembling a group of old-time Crescent City men.

The session featured the first recorded work of such legendary figures as A. J. Picou and "Big Eye" Louis Nelson, clarinetists, and Henry "Kid" Rena on trumpet. A six-piece band was used, with Picou and Nelson alternating; Jim Robinson played trombone, Willie Santiago guitar, and Albert Glenny bass; Rena's brother Joe was the drummer.

The numbers played were "Milneourg Joys", "Clarinet Marmalade", "High Society", "Panama", "Weary Blues", "Gettysburg March", "Get It Right", and "Low Down Blues". The records will be issued by Broun in an album, on a new private label whose name is still to be chosen.

Bunk Johnson, the cornet player who taught Louis Armstrong, did not appear on the session. All the musicians Broun used were old-timers, however -- none was younger than forty.

BERIGAN BACK AS BAND LEADER

Bunny Berigan, who gave up his band last march to play in Tommy Dorsey's trumpet section, will be back again soon with his own outfit, if his current plans succeed.

Berigan began rehearsing a new small combination this week. His line-up, with a number of studio men, includes drummer Jack Maisel.

FREEMAN MAKES COLUMBIA ALBUM

Bud Freeman recorded eight sides in New York last month which Columbia will release in album form.

Featured in the band, besides the usual Freeman line-up, was Jack Teagarden, making his first appearance on wax with the Chicago boys since the Commodore session two years ago.

The full line-up was: Max Kaminsky, cornet; Teagarden, trombone; Pee Wee Russell, clarinet; Freeman, tenor; Dave Bowman, piano; Eddie Condon, guitar; Mort Stuhlmaker, bass, and Davie Tough, drums.

The titles recorded, all Dixieland and Chicago favorites, were: Da Da Strain, Prince Of Wails, At The Jazz Band Ball, Shim-Me-Sha-Wabble, Muskrat Ramble, Jack Hits The Road, After Awhile, and an original blues, 47th And State.

THIELE RECORDS HODES, CLESS AGAIN

Art Hodes and Rod Cless, who made their first records together recently for Bob Thiele's Signature label, recorded for Thiele again on August 17.

A quartet consisting of Cless, clarinet; Hodes, piano; Jack Goss, guitar; and Earl Murphy, bass, cut four sides which included "There'll Be Some Changes Made", "Sugar", and "Randolph Street". The latter tune, a composition of Hodes', was originally written and arranged for Floyd Town's band in Chicago.

Thiele's first record, a coupling of two sides by the Art Hodes Blue Three, has just been released. Another record by the same trio is due soon, and piano solos by Hodes will also appear on Signature.

New York

Now playing in New York: Eddie Condon's All-Stars, plus the Spirits of Rhythm and Mel Powell, relief pianist, at Nick's. Billie Holiday and Roy Eldridge's band at Kelly's Stable. Joe Marsala at the Hickory House. Zutty Singleton's trio at the Village Vanguard. Buddy Johnson's band at The Place.

The Chamber Music Society of Lower Basin Street, NBC's pseudo-jazz program, changed its schedule last week. The program is now heard Monday nights at 9:30. Lionel Hampton was guest artist last Sunday. Sidney Stiber, New York collector, known to his friends as "Stale-

(Continued on Page 22)

Chicago

Louis Armstrong and his band will play the Regal Theater the week of August 30th.

Earl Hines has retired from the music world for a short time in order to avoid contractual trouble. The Hines band may reorganize under Walter Fuller, trumpet, for the interim. Hines is currently interested in a barber shop venture; purely as an investment, of course.

Gladys Palmer, pianist and vocalist, has returned to downtown Chicago; she is now playing alternately with the Bronzeville Five at Elmer's Bar on State Street.

The Oriental Theater announces that Krupa will play their stage within a few weeks. Krupa was at the Riverside in Milwaukee last week.

Horace Henderson's band left the Cafe of the Negro Exposition in mid-August to tour through the East and Southeast. Almost immed-

(Continued on Page 23)

DE PARIS, DAVIS BACK AT SMALL'S

The brass team that played at Small's Paradise in the twenties returns there this month when Maurice Hubbard's new outfit opens on August 28.

Sidney De Paris and Leonard Davis, trumpets with Hubbard, worked together for Charlie Johnson at the same spot in 1928.

Hubbard, closing a three month engagement at the Mimo, is bokked for eight weeks at Small's. Complete line-up of his new band, now rehearsing, is: DeParis and Davis, trumpets; Hubbard, Jimmy Powell, altos; Theodore (Joe Betus) McCord, tenor; Norman Lester, piano; Ernest Hill, bass; Joe Smith, drums.

VICTOR SLASHES RECORD PRICES

Price reductions on the entire catalog of Victor Black Label and Red Seal records were announced this week by RCA-Victor.

All ten-inch Victor Black Label records, formerly priced at 75 cents, will now sell for 50 cents. Twelve-inch Black Label records are reduced from $1.00 to 75 cents. Corresponding reductions have been made in the prices of Red Seal (classical) records and albums.

JAMES P. JOHNSON CONVALESCENT

James P. Johnson, famous pianist and composer, is recovering at his home in Astoria, Long Island, from a stroke which occurred last week.

HAMPTON CUTS VICTOR DISCS

Lionel Hampton made four sides for Victor in New York on August 21. His vibraphone playing was accompanied by a rhythm section consisting of Douglas Daniels, tipple; Teddy Bunn, guitar; Marlow Morris, piano; Hayes Alvis, bass; and Kaiser Marshall, drums.

Morris, nephew of the old-time cornetist, Thomas Morris, is well-known in New York, where he has played with the Spirits of Rhythm and other groups. This was his first recording session.

Hampton planned to leave Friday (August 23) for California, where he will form his band.

DECCA ISSUES CROSBY, WEBB ALBUMS

Latest additions to the series of Decca albums of jazz records are a "Dixieland Jazz" album, consisting of twelve of the best old sides of the Bob Crosby orchestra, and a Chick Webb Memorial Album which includes an equal number of reissued Webb items.

Albums of new records in preparation include the New Orleans Jazz album, which will be released early in September, and an album of Kansas City Jazz.

HARLEM APOLLO REOPENS NEXT WEEK

The 125th Street Apollo Theatre, which closed its doors last month, will reopen on August 30 with a vaudeville review.

JOHNNY DODDS

There isn't much we can say about Johnny Dodds. So great a musician deserves a higher tribute than can be whipped up in a week. A detailed biography of Johnny, of course, was to have appeared in our series on the New Orleans clarinet men. But on August ninth, when one of our Chicago representatives set out to interview Dodds, he learned that he had died the day before.

The life story of Johnny Dodds must be built up, now, piece by piece from the memories of the musicians who knew him. This will be done someday, we hope. It could not be done in a few weeks, Under the circumstances we decided to publish now, in honor of Johnny Dodds, such few pictures and sparse facts as could be assembled in this brief time.

Johnny Dodds was born on April 12, 1892. As a boy, he began playing clarinet; and his brother Baby (Warren) Dodds, who was associated with him all his life, played drums with him.

In 1911 Johnny was working in a rice mill at St. James and Chatatoula Streets in New Orleans. He used to sit on the curbstone alone during his lunch hour, take his clarinet out of its newspaper wrappings, and play.

Pop Foster found him there, one day, and thought Johnny was a little too good to be playing curbstone clarinet. He took him out of the rice mill and got him a job with Kid Ory's band, the hottest in New Orleans at that time. Ory gigged around New Orleans then, but he also had a regular job, four nights a week, at Globe's Hall on St. Peter and St. Claude Streets. Pop played in the band occasionally when the regular bass player, Ed Garland, couldn't get away from his job in a barrel factory.

Photos by Seymour Rudolph, Chicago

JOHNNY DODDS
at his last recording session; in Chicago, July 1940, for Decca's album of New Orleans jazz.

In that band, Johnny was set. He played with Ory, on and off, for nine years during which such cornetists as Joe Oliver and Louis Armstrong played against him. In 1918 Johnny left New Orleans with Billy Mack's vaudeville troupe on a long tour, which included a stop in Chicago.

Returning from the tour, he rejoined Ory in New Orleans. Shortly after, King Oliver got his chance to form a band for the Dreamland in Chicago. When Jimmy Noone dropped out of the group, Oliver sent down for Johnny Dodds.

Johnny went to Chicago in 1920; he was twenty-eight years old. Except for a few trips, he spent the rest of his life there, a beloved figure among Chicago musicians and music-lovers.

Johnny played with King Oliver for four years; first alone, then alongside of his brother Baby. Even at first, with Lil Hardin on piano, Honore Dutrey as trombonist, Ed Garland, bass, and Minor Hall, drums, Johnny had the chance to play the same kind of music he'd been playing all along in New Orleans. But it wasn't until the band returned from a trip to California and opened at the Lincoln Gardens, in the spring of 1922, that Oliver really sold himself to Chicago and Johnny began to be known as a force on the clarinet. The band was even better now, with Louis Armstrong as second cornet; and Oliver had sent down to the riverboats for Baby Dodds, whose drumming was as fine as Johnny's clarinet. It startled Chicago, and musicians flocked to the Lincoln Gardens to hear Joe and Louis, Johnny and Baby.

The band stayed at the Lincoln Gardens until 1924, one of the most famous and influential runs in the history of Chicago music. During that time Oliver made his great records, on Gennett, Okeh and Paramount, with Louis and Johnny. Early in 1924 Oliver left town on a road tour and the Dodds brothers, together with Dutrey, chose to stay on at the Lincoln Gardens. They played there until Oliver returned in June; then they moved into Kelly's Stable, where they remained several years.

In this period Johnny made the Hot Five and Hot Seven records with Louis Armstrong and the famous combination of Kid Ory, Johnny St. Cyr and Lil. On the Hot Sevens a bass and drums were added; and the

HOTEL HAYES, CHICAGO, APRIL 1939. LEFT TO RIGHT: BABY DODDS, NATTY

drums, of course, were played by Baby Dodds. Almost the same combination, but with George Mitchell as cornetist instead of Louis, made some great records for Columbia as the "New Orleans Bootblacks" and "New Orleans Wanderers". Johnny made records under his own name for Vocalion and Brunswick, too, using Louis on cornet -- ones, until the Okeh company heard about it. Then there was a series of small band records, with Jimmy Blythe and others, under such names as the "Chicago Footwarmers", and later a series on Victor under his own name.

Johnny never played or recorded with a larger band. He couldn't, for he never modified the pure New Orleans style he had always played; and that broad-toned, sweeping clarinet, with its vibrant and moving tone, would have been as out of place in a swing band as a Storyville breeze in a drawing-room. He continued to play around Chicago with his own and other small combinations. Usually he could be found with one or another of his side-kicks -- Baby, of course, Lonnie Johnson or Natty Dominique. Natty, a trumpet player with a powerful, original style, joined Johnny in 1928 and stayed with him.

Johnny's oldest son, Johnny jr., had been born in 1922. A daughter and another son came soon after. With a family to look after, and the music business as precarious as it always is, careful, conservative Johnny was specially cautious. With the money he had saved from years of playing, he got his equity in an apartment building in 1927. Often afterwards he used to

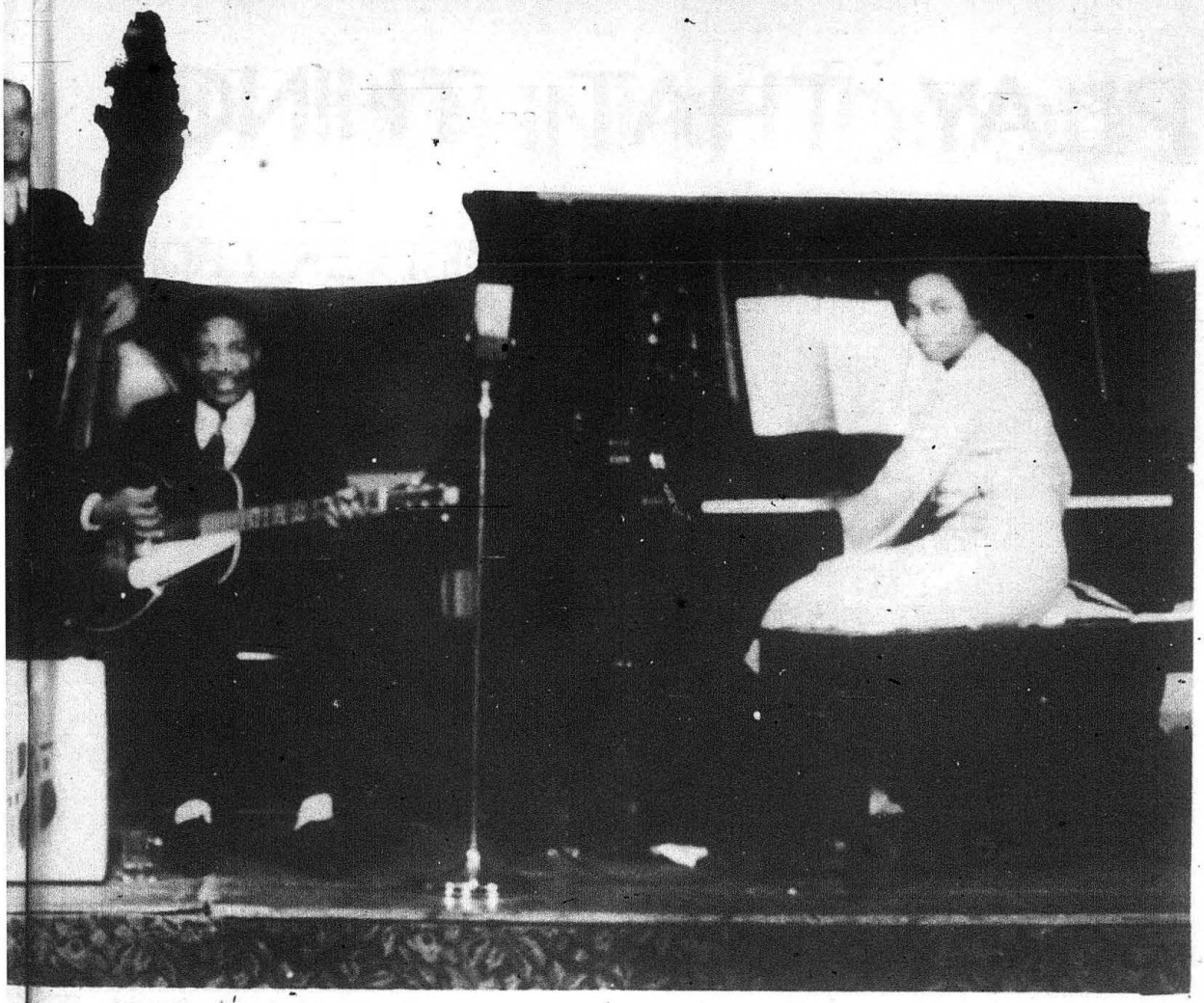

Photo courtesy of George Hoefer, Jr.

DOMINIQUE, JOHNNY, SUTTIE REYNARD, LONNIE JOHNSON, LIL ARMSTRONG

say that he almost regretted this investment. It kept him in Chicago, where it became increasingly hard to make a living in music.

But he kept on saving, and even though both he and Baby had to drive taxicabs to make ends meet in the years that followed, Johnny got clear title to his building in 1937, and so leaves his second wife (he re-married in 1938) and children a moderate competence.

Only a few high spots of his career after he left Oliver need be mentioned. When Kelly's Stable burned in 1930 Johnny, Baby and Natty moved into Mrs. Cohen's K-9 Club (where the "actresses" were locked up in the basement between shows) for a few months. Then they split up. In 1935 the same trio, with Leo Montgomery on piano, went into the Three Deuces, where they stayed about a year. In 1936, the quartet moved to Rocco Galla's 29 Club, at 47th and State. Baby left shortly to go back to the Deuces, where he appeared with Lonnie Johnson, and Tubby Hall (Minor's older brother) took over on drums.

The 29 Club was fine while it lasted. Johnny and Natty always played unusually well together; besides, Kokomo Arnold was the relief entertainer, and Cripple Clarence Lofton used to visit the spot occasionally. The 29 Club was closed when Gallo, the proprietor, shot and killed a customer in the spring of '38.

In April of that year, a couple of weeks after he was married, Johnny took sick. He didn't resume

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PLAY THAT THING,

A LETTER FROM WILLIAM RUSSELL

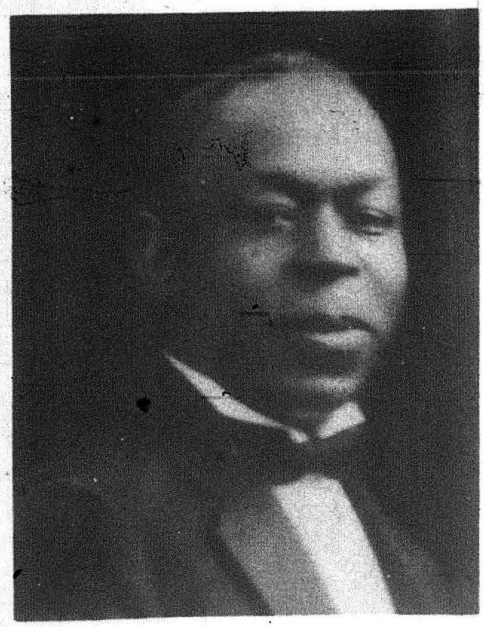


Photo from Zutty Singleton
JOHNNY DODDS: 1926

San Francisco, Calif.
August 14, 1940

Dear Gene:

Received your telegram today. It was quite a shock to hear of Dodds' death; especially so since I leave for Chicago in a few hours and had looked forward to seeing Johnny and hearing him play. Sorry I can't dash off the article you requested by Tuesday; it would be impossible to write something worthy of Dodds' playing even if I had time, and it's especially tough trying to write and drive a truck at the same time. Besides, yesterday I packed up and shipped my dictionary, and that's where I get all my stuff.

Just last week Charles E. Smith sent me some of the tests of the Decca New Orleans album, and all week I've been carrying them around to some of the S.F. musicians and collectors to show that Dodds was playing better than ever, even with his false teeth. Although Dodds was far from an old man, he did have an unusually long and active musical career, not the least remarkable feature of which was the fact that at the age of forty-eight his playing showed not the slightest decline.

Perhaps one secret of Dodds' continued musical success was that he never changed his style or tried to streamline his playing in the 1950 manner. From the old Canal Street Blues to the as yet unissued Red Onion Blues Johnny played the same old New Orleans "hokum". (Dodds' term, not mine; Papa Mutt Carey, with whom Dodds first journeyed to Chicago in 1918, calls it "freak" stuff. So you see these old-timers knew such clarinet playing was highly improper.) Some people are going to say the Red Onion Blues is a lot of corn, but they can go back to their Artie Shaws.

However, I'm not trying to make out that Dodds was the crude, undisciplined musician some would have us believe. Actually he was most

MR. JOHNNY DODDS

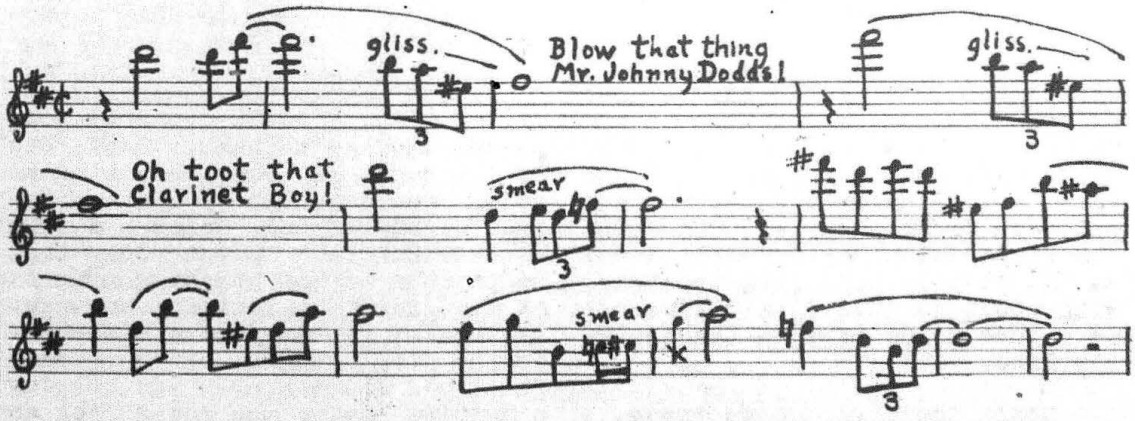
sensitive and exacting. His personal taste, his dress, his letters, all show unusual neatness and refinement. The first night I ever heard Johnny (several years ago at the One Cent Club out in Chicago's north west), he refused to play any piece which used the upper register because, the piano being out of tune, his high notes were quite flat, and his exceptional ear could not stand any falseness of pitch.

But above all Dodds' playing was expressive. I used to read in the orchestration textbooks that the clarinet was the most expressive of all the woodwinds; but although I went to all the symphony concerts, I never knew what they were talking about until I heard Johnny Dodds. Johnny's emotional tone (with his unusually wide vibrato, use of glissando, etc.) was not only expressive, but throughout the four registers was probably the fullest and roundest tone ever produced on the clarinet. Johnny Dodds never needed a microphone and P.A. system to be heard even in the largest hall, or with the loudest of New Orleans' great cornetists blasting against him.

Johnny Dodds' passing marks another milestone along the path that leads to the end of the old era. Had he not worked so hard: playing all night, raising his children (after his first wife died), taking care of his apartment house by day, in later years driving a taxi to make ends meet, he might have been with us for many more years.

Perhaps some day a few more people will wake up to the fact that they passed up some wonderful music, all these years, by neglecting this great musician who nightly played his heart out.

P. S. My friend, bass-slapping Gersback, and some of his mob helped jot down Johnny's Gutbucket chorus. There may still be a few inaccuracies, but the music of Dodds, or any "freak player", could probably never be more than approximately represented on paper. Fortunately we can still hear Johnny wail and sob the blues on the record.



JOHNNY DODDS PLAYING 'GUTBUCKET BLUES'

WHY BURY O'BRIEN?

By George M. Avakian

This is the sixth in a series of guest columns by prominent collectors. The editors do not necessarily agree with the ideas expressed. The title of the series is specially significant — all contributors will be entitled to blow their top.

Maybe Guy Sykes was right when he wrote in Tempo a few years ago and said that the way to be a swing critic was to say that everybody who was up on top was lousy. I mean he wasn't so right about the qualifications of a swing critic, but that everybody who was up on top was lousy.

This, however, is a familiar and axiomatic cry, and it never meant very much to me until Hoyte Kline gave me a new angle on it.

The angle is simply this: it's all right for the big boys on top to be lousy, but sometimes one or two members of our gang have to join up with them and they aren't the best company for our gang.

Hoyte's case in point was poor Floyd O'Brien. Hoyte thinks Floyd is just the best, and I'll join him on that -- in spades. Says Hoyte, there are plenty of Teagardens and Jimmy Harrisons, around, but there's only one Floyd O'Brien. Too true. But Floyd joins Bob Crosby and now he has to play tail gate trombone, with about as much distinctiveness as a Ford motor part on the assembly line.

Now, don't get Hoyte wrong. I know what he means. He likes a slush pump trombone as much as the next guy. He's a strong Brunies and Pecora man. (Did you ever hear Pecora "make" Sharkey's I'm Satisfied With My Gal, playing the background trombone of a lifetime behind Fazola's clarinet solo?

But why make Floyd play that way? It isn't natural. Brunies and Peck play that way and always will, thank God, and we're all for 'em. But Floyd wasn't meant for that.

(Of course, Mr. Gil can't afford to listen to this impassioned plea, because the Crosby band is known as a Dixieland band, even though they play pop tunes most of the time and feature Hank D'Amico on clarinet.

See? It's like Tricky Sam playing Gettin' Sentimental Over You.

Floyd can still play great trombone. Decca's Sister Kate and Darktown Strutters' Ball prove that. It's O'Brien trombone. I wish it would stay that way, but the chances aren't strong in that supercommercial Crosby band.

Yes, I said super-commercial. My friend Herman will probably take severe umbrage to that. Sure, the Crosby band is okay when it gets going and sometimes you can overlook the bass fiddle solos and drum breaks. But how often does that happen? One of the touching moments of 1940 for me will always be Muggsy Spanier getting out of his chair in the first number of the Strand Theatre's opening show and keeping a furtive eye on the music rack as he took a whole chorus on The Wood-

pecker's Song. I'm afraid that's a fair average for the Crosby band.

Just the other night they played Dippermouth on the radio commercial and the comparison to Muggsy's record was pitiful, even on Muggsy's three choruses. You can tell Muggsy liked playing on the record. It's a pity when the best commercial white band in the country drags a hot man down that badly. Paradoxically enough, Muggsy played some wonderful choruses on old Ted Lewis records, where the atmosphere was so godawful that it would take a recherche along Perdido Street to describe it.

On the brighter side, though, there was that fine Sister Kate which Muggsy played with the Bob Cats on the Strand stage: easily as fine as Muggsy sounded all the time with his Ragtime Band (R.I.P.). You can bet Muggsy will be able to go, on one or two of the Bob Cat numbers.

But we've left Floyd playing Dixieland trombone, and nobody left to play O'Brien trombone.

We'll have to cross our fingers and hope that maybe we'll get a little of the old Floyd on future Bob Cats records. There's not much chance of it, although Floyd can do it. The question is, will they let him?

Let us pray.

Photo courtesy of Shirley Clay

McKINNEY'S ORIGINAL COTTON PICKERS, 1924

Left to right, front row: Milt Senior, George "Fathead" Thomas, Wesley Stewart; middle row: Claude Jones, Gus McClung, John Nesbit, Dave Wilborn; back row: Cuba Austin, June Coles, Todd Rhodes, and William McKinney.

JAZZ CLASSICS

(PRELIMINARY)

By Robert Quinlisk

Back in the days when King Oliver's band was burning up the Lincoln Gardens and I wouldn't have gone around the corner to hear him, I did have one thing in common with the boys who did. Like them, I was a member of the Chicago school (high school).

Perhaps if I'd gone to Austin High my life history would be quite different. For that matter, my reminiscences would probably be more suitable for this single-minded little magazine if I'd been raised in New Orleans, where at least I might have been disturbed at my homework by the sound of a horn across the river. But I've disinterred my dull past merely because, at that high school in Chicago, I fell in with a mathematics teacher who will help me make a point.

Mr. Bradley had gone beyond the prescribed reading for high school math teachers, and he took a philosophical, even a humorous, attitude towards his subject. While we sweated over the intricacies of plane geometry and the algebra that goes with it, he would lean apologetically against the dirty blackboard and poke fun at the axioms our work depended on. With a few hints about non-Euclidean geometry, he'd remind us that later on we would have to unlearn everything we were learning then. It was useful, even artistic, but not altogether true.

I don't suppose many of Mr. Bradley's students went on to study higher mathematics and investigate the basis of his bewildering scepticism. I know I didn't. By the time I hit integral calculus in college, I was hitting the bottle pretty heavy too. When these two influences hit back at me in morning classes at 8:30, they beat me. So I left college and mathematics at the same time, somewhat in disgrace, and with only an inkling of what Mr. Bradley had on his mind. My only contact with higher mathematics, these days, is through whatever master-number research comes my way. I have enough of a head for figures to do that.

The point is that music, like mathematics, is a science and an art. The similarity may end there; but an education in music, as in mathematics, consists of a long process of learning and unlearning. There really is no royal road to knowledge. I had to train my own wife intensively for two years before she really preferred "Screamin' The Blues" to a sax solo by Chu Berry.

If I am to write about the classics of jazz, which set of classics shall I choose? There are the records we know are classics, because they're so marked on the label by obliging record companies. There are others which are classics because some particular critic, or set of critics, or book, plugged them. And there's the set of mostly unavailable records which are classics because the clique of record collectors has built them up.

The labeled classics we may ignore. Critics' classics, you know, include a number of very much overrated records. The early Fletchers, for instance -- commercialized jazz even in 1925, with bad arrangements, and those disturbing noises as Coleman Hawkins recorded his progress on the tenor sax. A few fine cornet choruses were sandwiched in by Louis, Ladnier, Rex and Joe Smith, of course. For that matter, Big Green and Jimmy Harrison were no punks on the trombone. But on the whole, what tripe -- especially compared to the real jazz of the period! Remember those significant remarks from the Chicago Defender, a colored paper, regarding Henderson's first trip to Chicago (quoted in William Russell's chapter on Armstrong in Jazzman): "The greatest, not at all like the average Negro orchestra,

(Continued on Page 24)

NEW RECORDS

BOB CROSBY — De Album 132
DIXIELAND JAZZ — Orchestra

BETWEEN THE DEVIL AND THE DEEP BLUE SEA
THE DIXIELAND BAND — De 3335

Personnel, for "Dixieland Band": Andy Ferretti, Yank Lawson, trumpets; Ward Silloway, Mark Bennett, trombones; Noni Bernardi, Gil Rodin, Eddie Miller, Matty Matlock, reeds; Bob Zurke, piano; Nappy Lamare, guitar; Bob Haggart, bass; Ray Bauduc, drums. For "Between The Devil": Ferretti, Lawson, trumpets; Artie Foster, Joe Harris, trombones; Rodin, Miller, Matlock, Dean Kincaide, reeds; Gil Bowers, piano; Lamare, guitar; Haggart, bass; Bauduc, drums.

COME BACK SWEET PAPA
SMOKEY MARY — De 3336

Personnel, for "Come Back": Ferretti, Lawson, trumpets; Silloway, Foster, trombones; Rodin, Bernardi, Miller, Matlock, reeds; Bowers, Lamare, Haggart, Bauduc, rhythm. For "Smokey Mary": Zeke Zarchy, Sterling Bose, Billy Butterfield, trumpets; Jimmy Emert, Warren Smith, trombones; Joe Kearns, Miller, Rodin, Matlock, Fazola, reeds; Zurke, Lamare, Haggart, Bauduc, rhythm.

SUGAR FOOT STRUT
AT THE JAZZ BAND BALL — De 3337

Personnel for "Sugar Foot", same as "Come Back Sweet Papa". For "Jazz Band Ball": Zarchy, Lawson, trumpets; Silloway, Smith, trombones; Kearns, Miller, Rodin, Matlock, reeds; Zurke, Lamare, Haggart, Bauduc, rhythm.

MUSKRAT RAMBLE
DIXIELAND SHUFFLE — De 3338

Personnel same as "Come Back Sweet Papa".

ROYAL GARDEN BLUES
SQUEEZE ME — De 3339

Personnel for "Royal Garden", same as "Come Back Sweet Papa"; for "Squeeze Me", same as "Jazz Band Ball" except Billy Butterfield, third trumpet, added.

WOLVERINE BLUES
PANAMA — De 3040

Personnel for "Wolverine", same as "Jazz Band Ball"; for "Panama", same except Billy Butterfield added.

For this "Dixieland Jazz" album Decca has assembled the best work of Bob Crosby's orchestra from the files of the past five years. These sides were still available, of course; but the couplings were often inferior or commercial. It was an excellent idea to put together in one album the best work of the band which, for many years, has been closer to the jazz tradition than any other large white group.

It's an exaggeration to say, as Leonard Feather does in an otherwise acute and helpful booklet which accompanies the album, that the Crosby records are the most representative Dixieland. Dixieland, after all, is simply white New Orleans style; and the Decca records of Wingy Mannone, for instance (the New Orleans Rhythm Kings) are far more representative

KEY TO ABBREVIATIONS

BB - Bluebird	Ok - Okeh
Co - Columbia	Va - Varsity
De - Decca	Vi - Victor

of the pure New Orleans small-band jazz.

But ever since its nucleus of New Orleans musicians was established, the Crosby band has been foremost in adapting to big-band music the characteristic features and accents of New Orleans music. And the value of its background is shown by the music it selects to play. In this album we find works originated by the Dixieland Band, by King Oliver and Jelly Roll Morton; and two numbers popularized by the Armstrong Hot Five.

It's all authentic Dixieland music, then, except for the commercial "Dixieland Band", the band's original "Smokey Mary", and the converted pop tune "Between The Devil". In arrangements by Bob Haggart (mostly) and Matty Matlock, it keeps much of its original flavor. There's no heavy chromatic writing, few over-complex phrases. Ensemble brasses, clarinets in unison or solo, background trombones, are used in Dixieland fashion. Sometimes there's a passage, played by a seven-piece section, which sounds like the real thing. Even at its worst, in a fast, furious little thing like "Smokey Mary", the band manages to avoid the lifeless riffing which characterizes so many "swing" outfits.

Perhaps the best side in the album is "Dixieland Shuffle", taken -- without credit, unfortunately -- from King Oliver's Okeh version of "Riverside Blues". Slow and completely relaxed, it begins with a beautiful low-register clarinet solo by Matty Matlock and slides neatly through unison clarinets, a solo by Eddie Miller in his biggest tone, an unusual guitar passage by Nappy Lamare. Admirably clever arranging leads into a conclusion by the brasses, following the Armstrong solo on the Oliver record.

Also worth special mention are "Come Back Sweet Papa" and "Sugar Foot Strut", for fine arranging and performance, Matlock's fine hot clarinet, and Eddie Miller's tenor work (which is much nearer the Freeman style than Eddie's present work, incidentally). Yank Lawson stars on several sides: the fine solos on "Between The Devil", "Royal Garden" and "Jazz Band Ball" are memorable.

If "Dixieland Shuffle", "Come Back Sweet Papa" and some of the other titles suffer by comparison with the original versions, and if such pieces as "Muskrat Ramble" can't get the fierce drive of a small-band performance, that's not very much of a complaint. For this kind of music, played by a big (and necessarily commercial) band, the Crosby band is the best.

QUINTETTE OF THE HOT CLUB OF FRANCE — Va Album 43

OH, LADY BE GOOD!
ULTRAFOX — Va 8376

I'VE HAD MY MOMENTS
DINAH — Va 8377

CRAZY RHYTHM
SWANEE RIVER — Va 8378

SMOKE RINGS
AVALON — Va 8379

YOUR SWEET SMILE
TIGER RAG — Va 8380

Ten sides by the Quintette of the Hot Club of France, originally recorded for Ultraphone and issued last Fall on the Royale label, have now been transferred to the cheaper Varsity list (with different couplings) and packaged in an impressive album. All feature Stephane Grappelly's violin and Django Reinhardt's guitar, with two other guitars and a bass for a rhythm section; "Crazy Rhythm", "Smoke Rings" and "Avalon" are augmented by other instrumentalists.

These sides were all reviewed when first reissued on Royale, and will not be reviewed again in detail. Briefly, their appeal in limited to those who like the cultivated French-gypsy hybrid that Grappelly and Reinhardt play.

COOTIE WILLIAMS and his Rug Cutters — Ok 5690

DRY SO LONG
GIVE IT UP

"Dry So Long" is unusually simple and effective Ellington. Cootie sings a warm, big-voiced vocal on "Dry So Long", following with excellent open horn. He's featured exclusively on the reverse too; it's an acceptable jumpy number, though the chord changes at the start are a little disturbing.

WILLIE SMITH-SIDNEY BECHET ORCHESTRA — Va 8360
Original Haitian Music

These sides, originally recorded for Baldwin and now reissued on Varsity, feature Willie "The Lion" Smith and Sidney Bechet in what is called original Haitian music. Both sides are rhumbas; but bad.

LIONEL HAMPTON and Orchestra — Vi 26696

DOUGH-RA-ME
A GHOST OF A CHANCE

Lionel Hampton, vibraharp; King Cole, piano; Wesley Prince, bass; Oscar Moore, guitar; Al Spieldock, drums.

If the jitterbug appeal of this new side ("Dough-Ra-Me") is what the Hampton orchestra will sound like when Lionel gets together permanently with the Cole Trio, that's too bad. The coupling is a pleasant example of what Hampton can do well: a commercial, with vocal by Helen Forrest, but neatly played with restraint and good taste. The rhythm is excellent.

LOUIS ARMSTRONG and Mills Brothers — De 3291

MARIE
SLEEPY TIME GAL (Mills Bros.)

Fine present-day Louis, voice and trumpet, on "Marie"; the Mills Brothers' backing is effective. On the reverse, the Mills boys, without Armstrong, phrase nicely and swing lightly through a Lunceford ish "Sleepy Time Gal".

Larger Bands

CAB CALLOWAY and his Orchestra — Ok 5687

COME ON WITH THE "COME ON"
A GHOST OF A CHANCE

All that needs to be said about the first side is that it has nothing at all to do with the Mezzrow recording of the same title. In "A Ghost Of A Chance", Cab gives Chu Berry a chance to play solo tenor throughout the side, with a subdued backing by the band.

Chu proves himself still in the running with Hawkins, though both his faults and his virtues are different. His tone, though fine, is not as big as Hawk's; he falls into sentimentality sometimes. But his phrasing is excellent and he never commits Hawkins' errors of taste. The record is a show-piece, of course; three minutes of tenor solo by anyone is too much. But it shows well.

COUNT BASIE and his Orchestra — Ok 5673

SUPER CHIEF
YOU CAN'T RUN AROUND

"You Can't Run Around", a blues in medium tempo, opens with economical Basie piano, features Rushing's singing with a beautiful obbligato by Tab Smith. A good side. The reverse, a Basie-Mundy original made up mostly of old stuff, is badly arranged by Jimmy Mundy. Only a big tenor solo by Buddy Tate and some good unison trombone passages save it from entire banality.

HARLAN LEONARD and his Rockets — BB 10823

"400" SWING
MY POP GAVE ME A NICKLE

The first title, a rather amorphous stomp number, features good solos by trumpet, trombone, and tenor, rather sour ensembles, and a rhythm section which leans heavily on the bass. The coupling (remember "Jimmy Had"?) is kid stuff.

ELLA FITZGERALD and her Famous Orchestra — De 3324

GULF COAST BLUES
DEEDLE-DE-UM

"Gulf Coast Blues" is nothing to shout about. Singing verse and

JAZZ INFORMATION

chorus in her characteristic style, Ella makes it sound more like a popular tune that a blues. The band is merely background.

RED NICHOLS and his Orchestra — Ok 5676

LOWLAND BLUES
BEAT ME DADDY

"Lowland Blues" is a vaguely Dixielandish blues, with a mediocre vocal by Harry Jaeger and trombone solo by Al Mastren. The Nichols version of "Eight To The Bar" is less jitterbuggy than some of the others, but Billy Maxted's boogie-woogie can match anybody's for pure artificiality.

HARRY JAMES and his Orchestra — Co 35587

FLASH
ALL OR NOTHING AT ALL

"Flash", a James original, is a heavy, riff-laden piece with ample Basie influence. Played with warm brass tone and good swing, it features Jack Gardner (whose boogie-woogie is no better than Count Basie's) and some startling muted trumpet by the leader.

ANDY KIRK and his Clouds of Joy

SCRATCHIN' IN THE GRAVEL
TAKE THOSE BLUES AWAY — De 3293

WHAT'S YOUR STORY MORNING GLORY
NOW I LAY ME DOWN TO DREAM — De 3306

"Scratchin' The Gravel" builds a pleasant, rolling little theme to a crescendo through a series of pretty good solos and ensembles. Nothing special, but well done and easy to listen to.

The other three titles are commercial; "Take Those Blues Away", with a bad June Richmond vocal, is poor, while the other sides are adequate, swing well and have a few solo spots.

Blues Records

BABY DOO	I'm Gonna Walk Your Log	
De 7773	(reverse by Gilmore)	
BLUE LU BARKER	Lu's Blues	
De 7770	I Don't Dig You Jack	
BO CARTER	Policy Blues	
BB 8495	My Baby	
CHAMPION JACK DUPREE	Chain Gang	
Ok 05656	Warehouse Man Blues	
BLIND BOY FULLER	Thousand Woman Blues - I Don't	
Ok 05657	Want No Skinny Woman	
LITTLE BILL GAITHER	Love Crying	
Ok 05655	Blues - Money Kills Love	
GENE GILMORE	She Got Something	
De 7773	There(reverse by Baby Doo)	
HONEY DRIPPER	Right Now	
De 7796	Essie Mae Blues	
MEMPHIS MINNIE	Boy Friend Blues	
Ok 05670	Nothing In Rambling	
JOHNNIE TEMPLE	I'm Cuttin' Out	
De 7772	Lovin' Woman Blues	
SONNY TERRY	Blowing The Blues	
Ok 05684	Forty-Four Whistle Blues	
BUKKA WHITE	Parchman Farm Blues	
Ok 05683	District Attorney Blues	

From the batch of new Decca race sides, mentioned in our last issue, comes an unusually exciting boogie-woogie accompaniment. It's "She Got Something There" by Gene Gilmore, in which the singer is accompanied by an excellent washboard and a pianist who thumps out a powerful walking bass with enthusiasm. On the reverse Baby Doo, an even better blues shouter than Gilmore, is accompanied by guitar and washboard.

The other Deccas in the new releases are from an earlier set, recorded in New York. Blue Lu Barker lets us in for a session of her nasal jive, with mediocre accompaniment. Johnnie Temple's "Lovin' Woman Blues", accompanied by Buster Bailey, Sam Price, Albert Casey and Herb Cowans, is easy and pleasant. Best of the three, how-

ever, is the Honey Dripper, Roosevelt Sykes, who plays his own piano, with Sidney Catlett on drums, in two fine blues. Sykes has done even better, but these two sides are excellent. His singing and piano are superb, and Catlett's work beautifully sensitive.

On Bluebird, Bo Carter sings a pointed "Policy Man Blues", with guitar accompaniment in the minor chords.

Okeh comes up with an all-star bunch of race records this time. Sonny Terry, the funniest man heard on the blues lists these days, plays harmonica and sings orthodox verses in an engaging falsetto. "Forty-four" is the traditional blues ("I walked all night long with my forty-four in my hand"), with the wittiest harmonica obbligatos this side of Memphis.

Sonny and the same washboard man accompany Blind Boy Fuller in "I Don't Want No Skinny Woman"; on the reverse, only Fuller's excellent singing and guitar playing are heard. With sharp guitar and washboard rhythm, Bukka White does two excellent sides.

New names on the Okeh list are Little Bill Gaither, formerly on Decca under the name of Leroy's Buddy, Champion Jack Dupree, and Memphis Minnie McCoy, an oldtimer. Bill Gaither doesn't feature his familiar accompanist, Honey Hill; the excellent piano in "Love Crying Blues" and the reverse sounds more like Josh Altheimer; guitar and bass are equally good. Champion Jack has a fine piano and bass accompaniment for his effective delivery, and the lyrics are good. ("You go down to the warehouse, white folks say - tain't no use, government ain't givin' away nothin' but that canned grapefruit juice!") Memphis Minnie is the only woman blues singer on the lists who uses the same fine phrasing and peculiar intonation as the Memphis men. She's very well accompanied by guitar on these excellent sides.

RARE RECORD AUCTION

Brand NEW except last five, which are in guaranteed excellent condition. Winners notified and records shipped C.O.D. immediately. Closing date Sept. 14, 1940. Minimum bids $1.00 each.

JOHNNY DODDS (solo): Oh Lizzie - New St. Louis Blues	Br	3585
ELLINGTON ORCH.: Moon Over Dixie - Baby When You Ain't There	Br	6317
Harlem Speaks - In The Shade Of The Old Apple Tree	Br	6646
MONK HAZEL ORCH.: High Society - Sizzling The Blues	Br	4181
EARL HINES ORCH.: Sensational Mood - I Love You Because I Love You	Br	6379
HOTSY TOTSY GANG: Futuristic Rhythm - Out Where The Blues Begin	Br	4200
JIMMY JOHNSON (solo): What Is This Thing Called Love - Crying For The Carolines	Br	4712
JUNGLE BAND: Black And Blue - Jungle Jamboree	Br	4492
Harlem Flat Blues - Paducah	Br	4309
ANDY KIRK'S TWELVE CLOUDS OF JOY: Mary's Idea - Once Or Twice	Br	4863
LOUISIANA RHYTHM KINGS: Karavan - O'er The Billowy Sea	Br	4908
Lazy Daddy - There's Egypt In Your Dreamy Eyes	Br	4923
RAY MILLER ORCH.: Mississippi Here I Am - No One In The World But You	Br	4194
RED NICHOLS: Avalon - Nobody's Sweetheart	Br	6681
Fan It - How Long, How Long Blues	Br	6160
RED NORVO (xylo. and orch.): Knockin' On Wood - Hole In The Wall	Br	6562
SAVANNAH SYNCOPATORS: Low Down On The Bayou - Radio Rhythm	Br	6176
BESSIE SMITH Acc. BUCK AND HIS BAND: Gimme A Pigfoot - Take Me For A Buggy Ride	Ok	8949
F. TRUMBAUER ORCH.: Crazy Quilt - In The Merry Month Of Maybe	Br	6146
VENUTI-LANG: Wild Cat - Doing Things	Vi	21561
WASHINGTONIANS: Jubilee Stomp - Don't Mess Around With Me (Hotsy Totsy Gang)	Br	4044
GREAT DAY NEW ORLEANS SINGERS (Chorus Under Direction Of J.Johnson and C. Williams): Shout On - You've Got To Be Modernistic	Ok	8755
LILLIE DELK CHRISTIAN Acc. by LOUIS ARMSTRONG HOT FOUR: Too Busy - Was It A Dream	Ok	8596
JELLY ROLL MORTON: (solo with clar. and traps): Mr. Jelly Lord - Wolverine Blues	Vi	21064
CRIPPLE CLARENCE LOFTON: Strut That Thing - Monkey Man Blues	Vo	02951
LOUIS ARMSTRONG ORCH.: Bessie Couldn't Help It - Dallas Blues	Ok	8774

Send for set price list of other new, and also used items.

HENRY BOND, 946 S. FLOOD, NORMAN, OKLA.

Photo courtesy of Happy Caldwell

COLLECTORS' ITEMS

A MERRY MUSICAL BEVERAGE - WITH PEP

Kenneth Hulsizer's query concerning a Paramount record by the Pickett-Parham Apollo Syncopators (see July 26 issue) is partly answered by a poster published by the Chicago Apollo Theater, about 1930, and lent us by Frankie "Half Pint" Jaxon.

Announcing the "Grand Opening Week of Norman Thomas' Apollo Revue, a modern cocktail -- a merry musical beverage sizzling with pep!" the bill promised a "clean-cut musical comedy revue that is fast as a rocket, elaborately dressed, finely staged;" with music by Leroy Pickett's Apollo Syncopators, Tiny Parham at the piano. "Soft, sweet music to color the picture that makes it twice as enjoyable! Peppy, toe-tickling rhythms for the show that are simply irrestible!"

Mr. Hulsizer, who has the disc, is best qualified to judge whether the Apollo Syncopators live up to their publicity. At any rate, that is about as close as we're likely to get to identifying them.

FRANK MELROSE - K.C. FRANK

George Hoefer's "Hot Box" column in the August 15 Down Beat reports that Kansas City Frank, whose piano solos of "Jelly Roll Stomp" and "Pass The Jug"(Brunswick 7062) were formerly credited to Jelly Roll Morton, is actually the white Chicago pianist Frank Melrose. This fact was published in Jazz Information on May 3, 1940.

Hoefer adds the information that the drummer on this record was Tommy Taylor. New facts about Melrose's recordings, also from the Hot Box, are that he was the pianist on Wingy Mannone's (The Cellar Boys) "Barrelhouse Stomp"and "Wailing Blues" (Vocalion 1503), as well as on "Wailing Blues -- "St. James Infirmary", Paramount 12898, by Kansas City Frank and his Footwarmers. The latter, according to Melrose, was a colored band, with Jimmy Bertrand on drums.

NOW HOW DID THAT HAPPEN?

Concerning Bob Sales' report of a Ma Rainey-Ida Cox coupling on Paramount (see August 9 issue), Dan Qualey reminds us that "Mean Papa Turn Your Key" was sung by Ida Cox, not Ma Rainey; the correct title of the coupling (by Edmonia Henderson) is "If You Sheik On Your Mama, not "If You Sheba....". It's Paramount 12097.

BERTON CAMPAIGNS FOR ASTORIA 8

Ralph Berton, on his WNYC "Metropolitan Review", has been conducting a campaign for letters asking Victor to issue "Tip Easy Blues" and "Damp Weather" by the Jones & Collins Astoria Hot Eight. These two sides, with Lee Collins, Dave Jones and Sidney Arodin, were recorded at the "Astoria Strut" session, but never released.

The masters, however, are still available, and might be released is there were enough demand.

ARTHUR GIBBS' ORCHESTRA. Savoy Ballroom, New York, June 1927 to January 1928. Arcadia Ballroom, February to June 1928. Left to right, back row: Sam Hodges, drums; George Washington, trombone; Leonard Davis, trumpet; Billy Taylor, tuba; front row: Edgar Sampson, alto; Happy Caldwell, tenor; Gene Michael, alto; Arthur Gibbs, piano; Paul Bernet, banjo.

BLUE RIBBON SYNCOPATORS AGAIN

Dr. A. J. Voelkle of Kenmore, N. Y., lists the six sides made by the Blue Ribbon Syncopators (personnel of which was given in our last issue by John Steiner). Besides the Columbia 14235 "Blue Ribbon Blues -- Whale Dip", this band recorded "Scratch--Memphis Sprawler", Columbia 14215, and "Blues In C# Minor -- My Gal, My Pal", Okeh 40359.

Dr. Voelkle comments that he has often run across information published in this column which he believed to be common knowledge. The answer, of course, is that common knowledge isn't common enough. One of the purposes of this department is to set down in print various facts which may be known by many collectors, but not all -- and to offset, occasionally, that considerable body of "common knowledge", which is quite incorrect.

To make such minor information more easily available, Dr. Voelkle suggests, we might run a query department, with our readers' cooperation. For example, he wants the Columbia catalogue number of a Red Nichols item, by Earl Carroll's Vanity Orchestra under the direction of Ross Gorman: "Rhythm Of The Day -- Sitting On Top Of The World".

New York

(Continued from Page 4)

bread", is taking Ralph Berton's place as jazz commentator on WNYC's Metropolitan Review. Berton is on vacation.

The Famous Door is to reopen on September 5 with Teddy Powell's orchestra. John Kirby's band, with Maxine Sullivan, may also be featured.

Les Brown and Bob Chester are appearing currently at the Dancing Campus at the World's Fair. Gene Krupa, who returns to the Campus on September 3 for a repeat engagement, has added Shorty Sherock to his trumpet section.

Ralph Hawkins, former Art Shaw and Harry James drummer, is now with Ina Ray Hutton's band. The Hutton outfit replaces Tommy Dorsey at the Astor Roof on September 2, with Dorsey going to Los Angeles to open the new Palladium Ballroom.

Woody Herman is set at the Hotel New Yorker until October 9. Will Hudson is at the Hotel Lincoln's Blue Room.

Sam Price, pianist with Joe Brown at Doherty's in Corona, L.I., left to form his own unit. Fats Atkins replaced him.

Sinclair Mills, now playing at the Dubonnet in Newark, may replace Clarence Profit at the Hotel Times Square when the latter's contract expires.

Tommy Reynolds booked into the Paramount Theatre in September, following his engagement at Playland. Peanuts Hucko, tenor; Joe O'Neil, trombone, and Whitey Orton, drums, have left Reynolds. Lenny Ross, Tom Bell and Joe Kurtz, respectively, replaced them.

Johnny Guarnieri, former Good-

JAZZ INFORMATION

Vol. 2 No. 3 August 23, 1940

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Published every second Friday by Jazz Information, Suite 900, 505 Fifth Avenue, New York, N. Y. Telephone, Murray Hill 2-3755. Single copy, fifteen cents. By subscription: $3.00 year, $1.50 six months, $1.00 four months.

man pianist, is now with Artie Shaw on the coast. Les Robinson, alto, and Jerry Jerome, tenor, went with Shaw at the same time. Goodman himself is still resting at Banff, Canada, despite rumors of his early return to bandleading. Lionel Hampton, former featured vibraphone man with Goodman, left for California this week to complate his own outfit.

Tommy Stevenson, former trumpet with Jimmy Lunceford, is now with Coleman Hawkins at the Savoy. Milton Raskin, ex-Krupa and Powell pianist, joined Alvino Rey. Yank Lawson, Ward Silloway and Mike Doty are in the pit band at "Louisiana Purchase".

In Harlem: Wingy Carpenter still at the New Capitol, the Bivins band at Vincents Tavern, Una Mae Carlisle at the Theresa Bar. Marlow Morris is now pianist with Eric Henry's band at the 721 Club on St. Nicholas Avenue... Hot Lips Page, who had been rehearsing a band, rejoins Bud Freeman as featured trumpet for a World's Fair booking.

Bobby Hackett, back from the Coast, is subbing at Nick's for Max Kaminsky, who is ill. Sidney Bechet's relief band job in Brooklyn was called off... Art Hodes has been playing piano at The Place on relief nights.

Fats Waller is booked into the Blatz Gardens, Milwaukee, for a month starting August 21.

Classified

USED RECORDS AT BARGAIN PRICES! My list No. 3 is now out. If you didn't get my last, a postcard request will place you on my mailing list. Record Hunters' Guide sent postpaid for 35¢. Robert Sales, M. E. Taylor Bldg., Louisville, Ky.

WANTED: LOUIS ARMSTRONG'S BOOK, "Swing That Music", and Schleman's "Rhythm on Record". Good prices paid for copies in good condition. Box 820, c/o Jazz Information.

WANTED: Sale or trade: Albert Wynn Vocalions; Frankie Franko Melotone; Arthur Sims Okeh 8373; King Oliver English Brunswick reissues. Box 821, c/o Jazz Information.

ALL BACK NUMBERS OF JAZZ INFORMAtion except Vol. I, No. 1 are still available. Complete your files while they last. Set of Volume I, Nos. 2-35, $2.00 postpaid. Any 12 issues for $1.00, four for 25¢. These prices do not apply to issues of Volume II, which are 15¢ each.

USE THIS CLASSIFIED COLUMN to reach fellow collectors at lowest rates, 15¢ a line, remittance with copy. Next column appears in September 20 issue, deadline Sept. 14.

Chicago

(Continued from Page 5)

iately the Cafe closed. However, Duke Ellington has been booked to play concerts at the Exposition during the last week in August.

De Lisa keeps going full blast with Red Saunders' band and a rapid change of featured performers; included lately in the billing have been Sam Theard and Bertha Chippie Hill.

The State-Lake presented Count Basic this week in a solid program of standards and originals. In fact, the only letdown was the vocal accompaniments. The Count introduced an eccentric one-note hot harmonica player performing in the Basie idiom, who apparently intrigued the band as much as the audience.

The real highlight of the week was Basie's playing at the Savoy, Saturday night, for the Bronzeville Mayoral Election festivities. The week was further marked by Lester Young's sudden attack of tonsillitis during the Tuesday night show.

Art Tatum was in town for a few days last week, and could be heard for two of them at all-night sessions at the It Club... Ella Fitzgerald and her band played for the Sunday dance at the Savoy last night. This is all until Duke's one-nighter at the Coliseum on the 26th.

JOHNNY DODDS

(Continued from Page 9)

playing, in occasional jobs, until August. It's odd to remember, now, how Johnny used to worry about his brother Baby, who survives him. Baby, whose character was in strong contrast to Johnny's, lived a carefree life, even wild. But Johnny's steady grind of hard work seems to have taken a greater toll. On May, 22, 1939, he had his first stroke, and didn't play again until New Year's Eve.

In January of 1940, Baby Dodds got an engagement at the 9750 Club, with Natty and Leo Montgomery. Johnny, fifty pounds lighter as the result of his attack, was there too. But he had to quit when all his teeth were extracted, by doctor's orders.

He got false teeth soon after, but didn't play again until the last two weeks in July, with Leo and Tubby only, at 5400 Broadway. Johnny abided faithfully by the regimen the doctor prescribed for him after his first stroke and played little, never strenously.

He was still recording occasionally; six sides for Decca in 1938, with Lil Armstrong and the John Kirby band, which made that sophisticated outfit sound as virile as they ever have on records. He made another record for Decca in July of this year, with Natty, Baby, and Lonnie Johnson: "Red Onion Blues" and "Gravier St. Blues", which will be issued soon in that company's album of New Orleans jazz.

A few weeks later the second stroke came very suddenly.

JAZZ CLASSICS

(Continued from Page 14)

but in a class with the good white orchestras, such as Paul Whiteman, Paul Ash, and Ted Lewis...soft, sweet and perfect, not the sloppy New Orleans hokum, but peppy blue syncopation."

And speaking of peppy blue syncopation, why not admit that Duke Ellington, who's a very fine pianist now in his own way, messed up his early work horribly with those corny double-time piano solos?

It's no secret that the collectors' classics, too, include a good deal of junk. Not simply because it's rare, as the enemies of collecting pretend. Simply, because collectors have bad taste. (I don't count myself a collector, since I no longer collect.)

Somewhere between the critics' and the collectors' classics, with an occasional raid on records not yet recognized by either group, we can find the group of records which will always be great (Quinlisk says). Many of these are now available; many more will appear, I hope, in Columbia's reissue series. Others may never be released until enough people learn that a good Armstrong accompaniment, for instance, is worth a dozen Whitemans with Bix.

Until that happens many of the greatest jazz records, which we must include if this series is to make any kind of sense, are not only hard to find, but even rather hard to hear. If I write about them, a few hundred collectors will grunt in agreement or yell in dissent; but the poor ambitious kids who know there must be something better than the Chocolate Dandies, are left with a package of useless reading matter.

If I confine myself to records which are still in the catalogues, however, I defeat the purpose of the series. So, if I may be allowed to call myself a teacher, I must follow Mr. Bradley's method: teaching things which aren't altogether true, emphasizing things that aren't altogether important.

We'll compromise, in some way, between the different demands that will be made of this series. And without too much system, perhaps; I think anyone will agree it's a tough job to organize. For the present, that's all. This was just your introduction to Quinlisk; may you be warned. Perhaps in my next column I'll begin to talk about records.

READERS' COMMENTS

New Haven, Conn.

To The Editor:

I think you have something in J. I. which adequately fills an important need, despite the carping of purists. Too much of the musical world is handcuffed to the money-changers. The record reviews are fine, and the interest in the past is the only worthwhile attitude. Never mind the prophecy. And luck.

Marshall W. Stearns.

Woodstown, N. J.

To The Editor:

First, congratulations on the new magazine, and more power to it.

And, to correct a slight error in the Edmond Hall article, the Ross De Luxe Syncopators recording of "Don't You Wanta Know" and "Believe Me Dear" was issued, as Victor 21537. I bought one at the time and still have it.

E. H. Bilderback.

Seattle, Wash.

To The Editor:

J.I. is tops. There are a couple of things I'd like to tell you though. Please don't make a leg show out of your mag. Another thing I wish you would do is keep your mag hard to get, so the jitterbugs don't take it over.

My opinions probably don't mean much to you, but I'm going to tell you my favorites and what I would like to see in the J.I. Of course my favorite band is the Duke's and anything about him would be welcome to these ears. Coleman Hawkins is my individual idol. When I read my first issue I was really pleased to see Glenn Miller's name only once -- that really is some kind of a record.

Don Meyer.

New York City

To The Editor:

May I make a couple of corrections? J.I. should really know Duke's solo style by this time. The "one-fingered Ellington piano" which you refer to in the review of Cootie Williams' new record, is played by Billy Strayhorn. And Claude Jones, whom you call Cab Calloway's trombonist, hasn't had that job for the best part of a year. He's with Coleman Hawkins.

Leonard Feather.

(EDITOR'S NOTE: The last seems to have been our special mistake number. Thanks to Mr. Feather for catching two. As to the Ellington-Strayhorn error, J.I. joins the list of reviewers who have been misled by incorrect releases from the record companies. On Claude Jones, we plead a natural lapse of memory at 4 A.M. But never again.)

New York City

To The Editor:

I was sorry to read of your differences with HRS. I think you hit a blind spot in your review of the Bechet-Spanier releases. Since when do you judge records only by their success or failure in reaching the heights of the greatest Hot Five and Blue Five records? As for the records themselves, I know of no record in which Bechet displays his

genius for continuous improvisation over a lead, rising to a breath-taking climax, so well as in "China Boy"; there are few things so touching as his simple, yet marvelously subtle playing behind Spanier in "Sweet Lorraine"; few as delightful as the continuous interplay between the two instruments in "Four Or Five Times". I hope you listen to the records, especially these three sides again.

I am not sending in a list of favorites... However, I think it will be a great thing if you can use whatever influence you can to urge Columbia to reissue all the Armstrong Hot Five, Hot Seven, Savoy Five, including the best of the blues accompaniments, and the early King Olivers, also whatever Teschemachers they may have. The reason is simply that no matter what paths jazz takes, and to what heights it may climb, there will never be a music quite like the above produced again.

Walter Sidney.

(NOTE: We are glad to have an opportunity to clarify our stand on the Bechet-Spanier records. Since the HRS refused to provide review copies, we were relieved of any obligation to review them at all. Considering that our greater obligation was to publish a complete record review, however, we bought copies of the records. They were carefully studied, and the review as published (June 14 issue) represents our honest opinion. We have heard them again since then, and our opinion is unchanged.

It's not because they don't approach the Hot Five classics that we consider the Big Four records poor. They're poor because the rhythm section was faulty and the ensemble ill-matched. We could have avoided accusations of prejudice by a temporizing review; we prefer to write our true opinions.)

Suffern, N. Y.

To The Editor:

Your new J. I. is even better than the old one.

Your record reviews are quite helpful in keeping up with new pressings, although very often I do not agree with the reviewer's tastes.

A suggestion: lots and lots of articles about piano and biographies of pianists. Keep up the good work. Don't worry -- I'm spreading about the glad word, "Hey, have you seen that little rag that really is on the inside? Well, it's the best in the hot jazz field."

Eric D. Dodge.

Alameda, Calif.

To The Editor:

Congratulations on your new set-up, it's great. I especially enjoyed the Omer Simeon article. It is a fine piece of work, as good a jazz biography as I have ever had the pleasure to read.

Harry E. Avery.

Neshanic, N. J.

To The Editor:

Joe Jeep played the town's only bar last Saturday night. Using a glass swizzle stick and a row of empty beer glasses, Joe beat out three sensational choruses of "Follow the Swallow", and then the swizzle stick broke (fortunately for him). This boy is a Comer, on his mother's side.

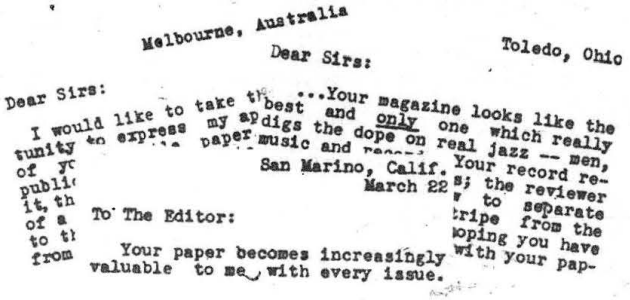
Sensational accordionist Lou Goo is packing them in at the local cannery. (Tomatoes, he's packing, yet.)

Monk Dunk, sensational git-box soloist at last year's Harvest Home festival, has confirmed the rumor that he is joining Paul Whiteman in retirement.

Jerry Bungstarter and Len Glutz, sensational 88 men of Flagtown and Neshanic, respectively, were both at the Drippy Dripper on Tuesday night, and they staged a sensational cutting contest, but with knives.

Fred R. Miller.

"I FOUND A NEW PAPER!"



Melbourne, Australia

Dear Sirs:

Toledo, Ohio

Dear Sirs:

I would like to take t...Your magazine looks like the best and only one which really tunity to express my ap...digs the dope on real jazz -- men, of yc ... paper music and ... publi... San Marino, Calif. Your record re- it, th... March 22 ...s; the reviewer of a ... to separate to t... ...tripe from the from ... ...oping you have

To The Editor:

Your paper becomes increasingly valuable to me with every issue.

...with your pap-

JAZZ INFORMATION

IN THE NEXT ISSUE:

MA RAINEY

The first complete discography of Gertrude "Ma" Rainey, the neglected queen of the blues. Don't miss this sensational feature!

ALBERT NICHOLAS

Postponed because of the necessity of devoting the current issue to Johnny Dodds, a biography of Albert Nicholas will appear in the September 6 issue. Fourth in a series of articles on the great New Orleans clarinet players.

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